

**STRAUSS.**

# **HYPOTHESIS**

WALTZES

⑤

WITH CODA.

⑦½

NEW YORK:

**FREDERICK BLUME,**

27 UNION SQUARE, BROADWAY,

One door below 16th Street.

## HYPOTHESEN

WALTZES.

## INTRODUCTION.

EDUARD STRAUSS, Op.72.

Andante.

PIANO.

*p* *p* *mf* *p* *pp* *poco rit.* *poco piu.*

## WALTZ.

1.

*p* *p* *p* *p*





## INTRODUCTION.

2. *f* *p*

## WALTZ.

*p*

*p*

*Fine.* *f* *f*

*f* *f* *p*

Dal segno al fine.

INTRODUCTION.

5

3. *f* *p*

WALTZ.

*p* *f* *f*

*p*

1. 2. *p* *p*

*p* *p*

1. 2. Ending. *p*



## INTRODUCTION.

4.

*f* *p*

WALTZ.

*p* *f*

*f*

1. 2.

*f* *mf*

*f*

1. 2. Ending.

*f* *mf* *p*

INTRODUCTION.

WALTZ.

5.

The musical score is written for piano and violin. The piano part is in the bass clef, and the violin part is in the treble clef. The key signature has one flat (B-flat), and the time signature is 3/4. The score begins with an introduction marked '5.' and a waltz section marked 'WALTZ.'. The waltz section consists of several measures, including first and second endings. The first ending is marked '1.' and the second ending is marked '2.'. The score concludes with an 'Ending.' section. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

## CODA.

First system of musical notation for the CODA section. The treble clef staff begins with a piano (*p*) dynamic and contains a melodic line with eighth and sixteenth notes. The bass clef staff features a series of chords, starting with a forte (*ff*) dynamic. The time signature is 3/4.

Second system of musical notation. The treble clef staff continues the melodic line, marked with a piano (*p*) dynamic. The bass clef staff consists of sustained chords, also marked with a piano (*p*) dynamic.

Third system of musical notation. The treble clef staff features a melodic line with a forte (*f*) dynamic. The bass clef staff contains chords, with a forte (*f*) dynamic in the first half and a piano (*p*) dynamic in the second half.

Fourth system of musical notation. The treble clef staff has a melodic line marked with a forte (*f*) dynamic. The bass clef staff contains chords, with a forte (*f*) dynamic in the first half and a forte (*ff*) dynamic in the second half.

Fifth system of musical notation. The treble clef staff features a melodic line with a piano (*pp*) dynamic. The bass clef staff contains chords, with a piano (*pp*) dynamic in the first half and a piano (*pp*) dynamic in the second half.

Sixth system of musical notation. The treble clef staff features a melodic line with a piano (*p*) dynamic. The bass clef staff contains chords, with a piano (*p*) dynamic in the first half and a piano (*p*) dynamic in the second half.



musical score for piano, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *cresc.*, *ff*, and *rmmmm*. The piece concludes with a double bar line and repeat signs.

# BLUME'S GOLDEN TREASURY

OF

## PIANO-FORTE COMPOSITIONS.

AEOLIAN HARP, "Harpe Eolienne."	Smith.	5
AH! CHE LA MORTE. "I have sighed."	Osborne.	4
ANNIE LAURIE.	Glover.	3½
ARIA A LA SCOZZESE.	Valentino.	3
BALADINE (La) Op. 51.	Lysberg.	6
BEAUTIFUL BELLS.	Wyman.	5
BLONDINE.	Egghard.	3
BLUETTE.	Behr.	3½
BLUE BELLS OF SCOTLAND.	Robinson.	7½
BRUNETTE, Valse.	Egghard.	3
CAPRICE HONGROISE.	Ketterer.	6
CAPRICE MILITAIRE.	Ketterer.	5
CARNIVAL DE VENISE.	Schulhoff.	6
CARNIVAL DE VENISE.	Voss.	5
CASCADE DE ROSES.	Ascher.	6
CHANT DU BERGER.	De Colas.	3½
CHANT DU BIVOUAC.	Ketterer.	6
CHANT DU BRACONNIER.	Ritter.	3½
CHIME AGAIN, BEAUTIFUL BELLS.	Richards.	3½
CHIMES OF SPRING.	Lichner.	4
CLOCHES DU MONESTÈRE. "Monastery Bells."	Wely.	3½
COMING THRO' THE RYE.	Cramer.	3
COURRIERS. (Les) Tarentelle.	Ritter.	7½
CREPUSCULE. (Le) Reverie.	Moniot.	3½
DANISH DANCE.	German.	3
DANSE ESPAGNOLE.	Ascher.	6
DANSE DES NAIADES.	Leybach.	6
DESIDERIO. (Il).	Cramer.	3
DEUX ANGES.	Blumenthal.	6
DEW-DROP.	Favargor.	3½
DREAMS OF THE FOREST.	S. Smith.	5
DROPS OF WATER. "Gouttes d' Eau."	Ascher.	6
ECOUTEZ MOI. "Listen to me."	Funk.	3
EVENING SONG.	Bendel.	5
PANFARE MILITAIRE.	Ascher.	7½
FAREWELL SONG.	Ascher.	3½
FAIRIES DANCE.	Richards.	3½
PETE CHAMPETRE.	S. Smith.	7½
PETE HONGROISE.	Leybach.	5
FLOATING ON THE WIND.	Richards.	3½
FONTAINE. (La).	Lysberg.	5
GAZELLE.	Hoffman.	4
GONDOLLEID.	Oesten.	4
HARPE EOLIENNE.	Smith.	6
HEIMWEH.	Jungmann.	3
HER BRIGHT SMILE HAUNTS ME STILL.	Richards.	4

HIRONDELLE ET LE PRISONNIER. (L').	Croises.	3
HOME, SWEET HOME.	Kuhe.	5
HOME, SWEET HOME.	Valentine.	3
HOME, SWEET HOME.	Slack.	5
HOW CAN I LEAVE THEE.	Krug.	3½
IGNUS FATUUS. "Irrlicht."	Jungmann.	3½
JANET'S CHOICE.	Richards.	4
JERUSALEM, THE GOLDEN.	Richards.	4
JOYBUSE. (La).	Kuhe.	5
JUANITA.	Richards.	4
KATHLEEN MAVOURNEEN.	Richards.	5
KINLOOK OF KINLOOK.	Moran.	3½
LAST ROSE OF SUMMER.	Herz.	3½
LONGING.	Jungmann.	3
LOVE IN MAY.	Oesten.	4
MAIDEN'S PRAYER.	Badarzewska.	3
MARIE. Nocturne.	Richards.	5
MELANCHOLIE. (La).	Cramer.	3½
MILL "Die Mühle."	Kuhe.	5
MOONLIGHT IN THE FOREST.	Lichner.	5
MONASTERY BELLS. "Cloches du Monestère."	Wely.	4
MOUNTAIN STREAM.	S. Smith.	7½
NEARER MY GOD TO THEE.	Richards.	4
NOCTURNE CINQUIEME. Op. 62.	Leybach.	6
ONE LITTLE FLOWER. "Petite Fleur."	Voss.	3½
ONLY. (Melody by V. Gabriel) Op. 130.	Richards.	5
PICCIOLA. "Chant du captif."	Richards.	4
PRAYER GRANTED.	Badarzewska.	4
REMEMBER ME.	Held.	3½
SANTA LUCIA.	Voss.	4
SECRET LOVE.	Lange.	8
SECRET WISHES.	Lange.	4
SERENADE DE SCHUBERT.	Krug.	3½
SPRING FLOWER.	Egghard.	3
SPRING IS HERE.	Spindler.	6
SPRING TIME.	Spindler.	5
STARRY NIGHT.	Smith.	6
TENDRESSE. (La).	Cramer.	3½
THOU ART SO NEAR AND YET SO FAR.	Richards.	5
TITANIA.	Wely.	6
TREMOLO. Reverie.	Rossellen.	3
VISIONS IN A DREAM.	Lumby.	3½
WARBLINGS AT EVE.	Richards.	3½
WHAT ARE THE WILD WAVES SAYING?	Richards.	6
WHEN THE SWALLOWS HOMEWARD FLY.	Cramer.	6
YE MERRY BIRDS.	Kuhe.	6

### ETUDES, ETC.

<b>CZERNY, Chas.</b>			
100 PROGRESSIVE LESSONS. BOOK 1. BOOK 2. BOOK 3.			
BOOK 4.	Each.	7½	
101 PREPARATORY LESSONS. No. 1. No. 2. No. 3.	Each.	10	
OP. 139. 100 LITTLE STUDIES. No. 1. No. 2. No. 3. No. 4.	Each.	10	
OP. 299. 40 STUDIES IN VELOCITY. BOOK 1. BOOK 2.			
BOOK 3.	Each.	10	
BOOK 4.		15	
ETUDES DE LA VÉLOCITÉ. BOOK 1. BOOK 2. BOOK 3.	Each.	10	
OP. 337. 40 DAILY STUDIES. BOOK 1. BOOK 2.	Each.	17½	
OP. 453. 110 EASY AND PROGRESSIVE EXERCISES. No. 1. No. 2.			
No. 3. No. 4. No. 5. No. 6.	Each.	10	
OP. 553. SIX EXERCISES IN OCTAVES.		7½	
OP. 636. 24 EXERCISES. No. 1. No. 2. No. 3.	Each.	10	
OP. 802. PRACTICAL FIVE FINGER EXERCISES.		10	
OP. 823. 72 EASY AND PROGRESSIVE LESSONS FROM THE VERY FIRST BEGINNING. BOOK 1. BOOK 2. BOOK 3. BOOK 4.	Each.	6	

<b>CZERNY, Chas.</b>			
OP. 824. PRACTICAL TIME LESSONS. 44 STUDIES FOR FOUR HANDS. BOOK 1. BOOK 2. BOOK 3.	Each.	7½	
<b>CHOPIN, F.</b>			
OP. 10. No. 5. ETUDE IN G FLAT.		4	
<b>DUVERNOY.</b>			
OP. 120. ECOLE DE MECANISME. No. 1. No. 2. No. 3.	Each.	7½	
<b>HELLER, Stephen.</b>			
OP. 16. ART OF PHRASING. 12 Etudes. BOOK 1. BOOK 2.	Each.	20	
OP. 45. STUDIES INTRODUCTORY TO THE ART OF PHRASING. 25 Etudes. BOOK 1. BOOK 2.	Each.	15	
OP. 46. PROGRESSIVE STUDIES. 30 Etudes. BOOK 1. BOOK 2.	Each.	20	
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